

Welcome to the audio introductory notes for Blood Show. These notes are written and voiced by Dot Alma, and will be about 6 minutes long.

The show will take place in the Members Bar of Battersea Arts Centre. More information regarding access in the venue can be found at www.bac.org.uk/access.

The show was created and is performed by Ocean Hester Stefan Chillingworth, with Craig Hambling and Tim Bromage.

There are content warnings for simulated violence and fake blood.

The audio described performance will take place on Friday 22nd November at 8pm. It will be audio described by myself, Dot Alma.

All performances will be Relaxed. We invite you to make yourself comfortable and move around if you need to - if you need to leave the performance at any point you will be allowed to return to the space when you feel ready.

For those who sit in close proximity to the performance, please be advised that there is risk of potential splashes of fake blood (it should come out of fabric after a machine wash). There will be plastic ponchos made available on entry for audiences who wish to protect their clothing.

The Members Bar is an intimate contemporary performance space. The walls are grey, and the lighting rig is exposed above. There are several large windows, almost floor to ceiling, along the

right wall and behind you - they are shaped with an arched top, and are covered with brown wooden double shutters. There is a door in the top left of the space that you enter through, and a door in the bottom left that a performer uses towards the end of the show.

The floor, including under the audience seating, is covered in a thin carpet, and a deep scarlet red.

The stage is rectangular, with the audience seated on all four sides, a single row all round, with a row of two on the shorter sides of the rectangle. The seating bank you'll be sat on is one of these shorter sides.

In the middle is a rectangular and startlingly white thick carpet. Much of the action of the show is focused here, however the performers also use the walkways in front of the audience.

In the top left hand corner of the carpet is a modern, short backed armchair, its arm rests gently rounded, facing inwards. The fabric is white and clean at first.

In the top right hand corner of the carpet is a short rounded coffee table with three legs. Again it is white. On it sits a catering urn, the sort you might see at a conference or a hotel breakfast bar, with a tap on the side to let liquid out. There are some white plastic cups on this table too.

In the centre of the stage is a realistic looking plastic birch tree in a white pot. It's about the same height as the performers.

In the bottom right hand corner of the space, tucked nearly out of sight next to where the audience is sat, is a table with a metal bowl, a mirror on a stand, some wet wipes, and some white face paint.

Other props used are black buckets, large yellow car sponges, and a plastic bottle with a tip (the sort you might have ketchup in at a cafe).

The performers are three figures.

The red figure is lean and muscular, of average height. They have an androgynous appearance, with high cheekbones, a defined jawline, and short cropped dark hair. The red figure is wearing a white slim fit boiler suit, the trouser legs cropped to shorts above the knee, and with short sleeves rolled at the upper arms. The red figure is liberally covered in thick, viscous fake blood, on their face, hair, arms and legs, contrasting against the stark white of the boiler suit. It glistens under the stage lights. The boiler suit starts off crisp and clean. During the piece, I'll sometimes refer to them just as 'red'.

The white figure is of average height and a strong medium build. They are clean shaven, with a high forehead and short dark brown hair. They are wearing a white boiler suit, very similar in style to the red figure, however the white figure sleeves and trousers are full length. Their boiler suit also starts off clean and blemishless. Their face, hair and hands are covered with white

face paint, giving their skin a chalky appearance. During the piece, I'll sometimes refer to them simply as 'white'.

The final figure is the ghost. It looks alike to a cartoon ghost, or one a child might draw - the shape of a shuttle cock, covered in billowing white cloth, with a rounded head and a crinoline skirt underneath maintaining a wide shape at it's base. It has two gaping black holes for eyes, with no mouth or nose. It's roughly the same height as the other two figures. It stays pristinely clean throughout the vast majority of the show. It glides across the stage smoothly in an unsettling manner, with little hint of the person underneath. When stationary it bobs very gently up and down - only barely noticeable, making it all the more disconcerting. It sometimes collapses into the floor, the fabric of the costume ballooning out around it. Other times it grows taller and elongates, the 'neck' of the ghost narrowing a little as its head eerily rises. The ghost sometimes sings - there are speakers hidden under its fabric, so you can hear in the space where it's located.